

the KUROSAGI corpse delivery service

黒鷺死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic [イタコ]:死体との対話

STAFF B



Dowsing [ダウジング]: 死体の捜索

STAFF C



Hacking [ハッキング]:情報の収集

YOUR BODY IS THEIR BUSINESS!



黒鷺死体宅配便

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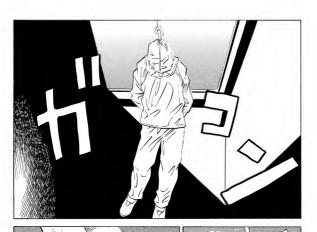


















危険なふたり

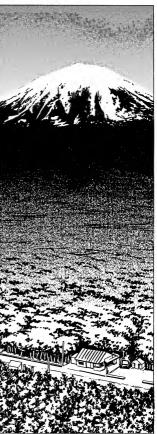


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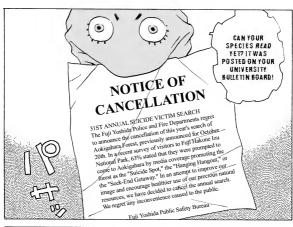








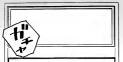








MORGUE





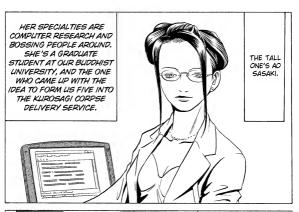






THE TWO YOU SEE HERE COMPLETE MY LITTLE GROUP OF FRIENDS. THE SHORT ONE'S KEIKO MAKINO--LICENSED EMBALMER.







THE PERENNIAL FLAW IN
OUR BLISINESS PLAY IS
REACHING OUR CUSTOMER
BASE, IT'S DIFFICULT TO
ATTRACT CLIENTS WHEN
YOUR CLIENTS ARE BUSY
ATTRACTING FLIES.





Sigh...
I STATED THIS
COMPANY IN
HOPES OF GIVING
OUR ALLUMNI
CAREER
OPPORTUNITIES.
TO GET THEM
ON THE ROAD
TO SUCCESS!





LOOK, IT'D BE
NICE IF THE
DEAD BASHED
THEIR WAY INTO
OUR OFFICE LIKE
A HORROR
MOVIE, BUT LIFE
DOESN'T WORK
OUT THAT WAY.











SERVICES

Kurosagi XXXXXX Delivery Service We'll deliver it! What's "it"? Well, you have to ask. No questions asked.

Multiply Your Credit!

Provide us your credit card number and we'll give you four others free of charge! Ancient Nigerian method guarantees you surprising results!

Stuff Your Dead Pets

We fill your dead pets full of stuff to make them look just as active as they did in life. Amazing simulation. Works best with cats.

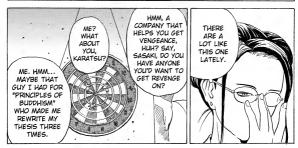
Order Any Weapon!

Ever dreamed of purchasing illegal firearms from overseas? We handle everything except customs clearance. Delivery not guaranteed.



Do You Deserve Revenge?

HW?







THAT'S

RESENT-

MENT, NOT

REVENGE.

THREE

TIMES?

ME

TOO!

WHADDYA

SAY?



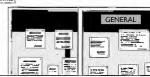
MAYBE

HE'S

ALREADY

DITCHED

US.

















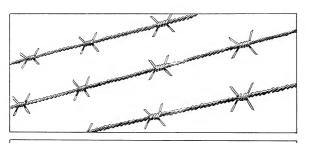


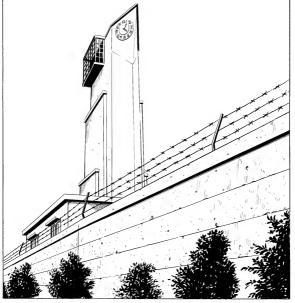






NOPE, I'M
NOT KIDDING,
SOMEONE
ACTUALLY
ANSWERED
OUR AD,
WANT TO
TAKE THE
JOB?























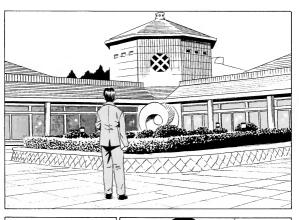






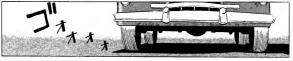






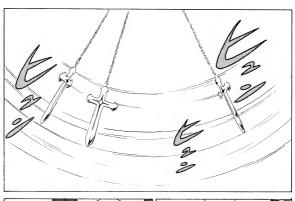


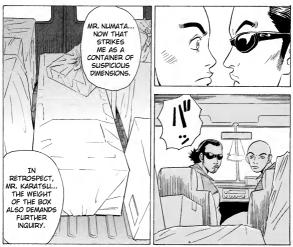




















1st delivery: dangerous duo-the end











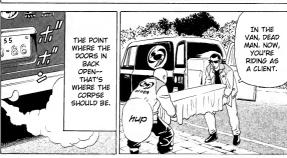


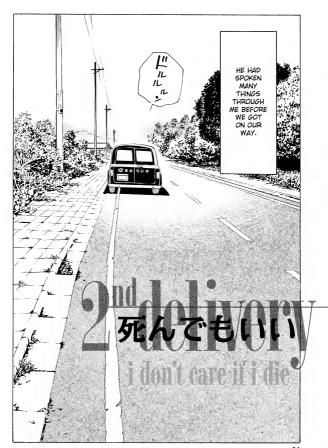










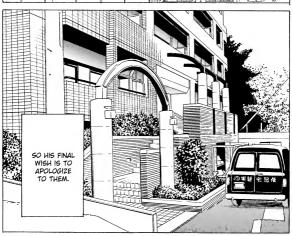






ACCORDING TO OUR CLIENT, HIS NAME IS IPPEI FUCHIGAMI, AGE 53. HIS NECK SNAPPED TODAY FOR A MURDER FIFTEEN YEARS AGO-THREE MEMBERS OF THE SAME FAMILY.













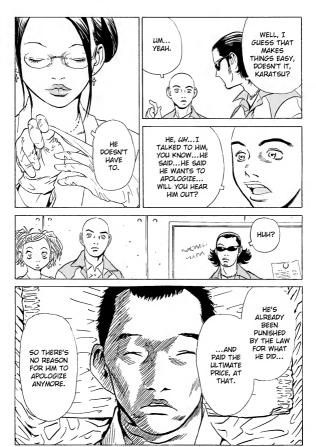
















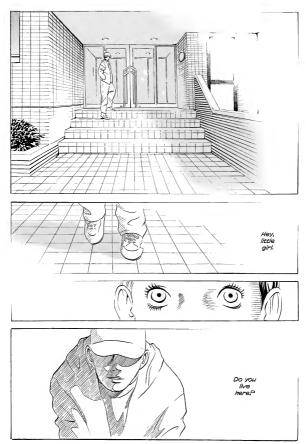






























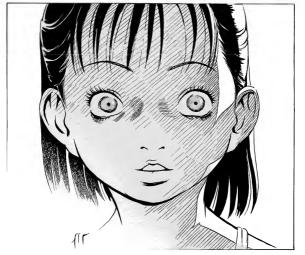


























ABOUT
TRYING TO
RETURN
THE
CORPSE...





THEY POINTED
OUT THAT
THEY WEREN'T
LEGALLY
RESPONSIBLE
FOR THE
BODY....













WHEN YOU'RE NOT BUSTING WREATHS, YOU'RE BREAKING CASKETS! WHY'D THEY HIRE A KLUTZ LIKE YOU ANYWAY?!



























SORRY, CAN YOU KEEP QUIET FOR A BIT? I CAN'T DO THIS UNLESS I CONCENTRATE.



























OH...I HAVE A FRIEND WHO ... I MEAN, HE CAN'T RAISE THE DEAD. HE CAN TALK TO THEM, THOUGH. ACTUALLY, IT'S PRETTY CREEPY.



YOU CAN DO STUFF LIKE THAT TOO...



















I'M KEREELLIS ... THAT'S KEH-REH-ELLIS! MY RECENT HOBBY IS COLLECTING NO STALEIC BULLMARK SOFT VINYL FIGURES! NOT THOSE RE-RELEASES BUT THE ORIGINALS. MIND YOU!









































2nd delivery: i don't care if i die—the end























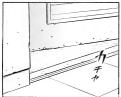


















































WHAT'S WRONG. DID SOMETHING HAPPEN?





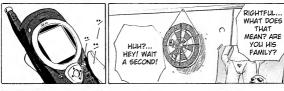




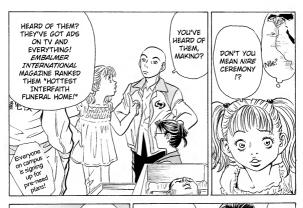




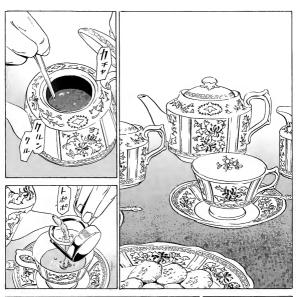








































DO THEY DO FUNERALS HERE TOO...?



"CRIME VICTIMS RELIEF CENTER" ...?





























I THINK YOU MUST NOT BE ALL THAT SMART, IF YOU KNOW WHO WE ARE, THEN YOU KNOW WE ONLY MADE THIS THING UP BECAUSE WE COULDN'T GET JOBS ON OUR OWN, OUR COMPANY'S GOT NO VALUE TO YOU.



YOUR COMPANY, NO. BUT YOU'RE WRONG ABOUT YOUR VALUE AS INDIVIDUALS.



...THE ABSENT MISS SASAKI. SO FULL OF INFORMATION MR. YATA'S AND CONTACTS

MR. NUMATA'S DOWSING ABILITY.

CHANNELING MISS MAKINO'S EMBALMING SKILLS...















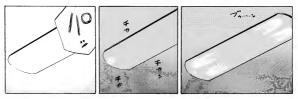


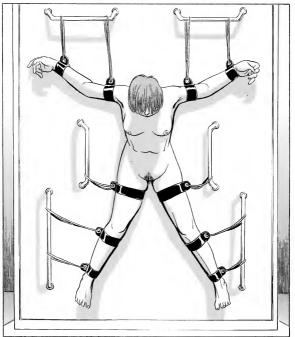




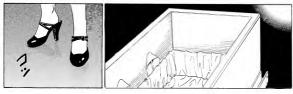


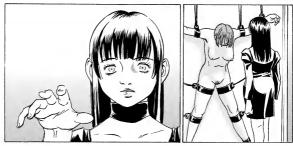


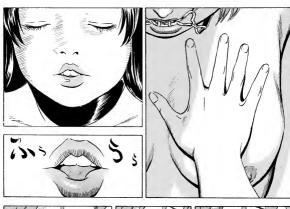




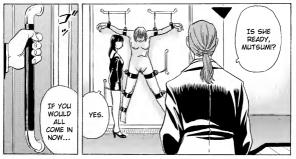


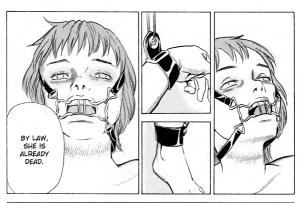




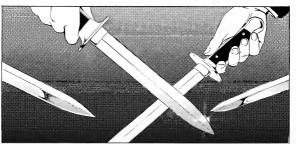








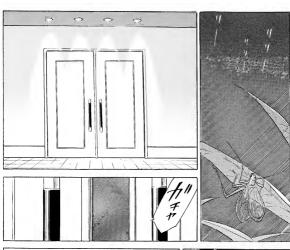








3rd delivery: watch out for that girl—the end















THE

HEART











WE CLOSED ALL OF MASAHIKO'S REGRETS...

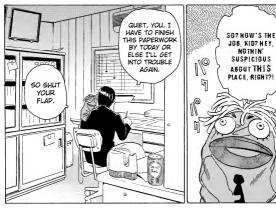


OF COURSE.





あなたに今夜は しをふりかけ









WELL, YOU TELL
ME. EVERYONE
THINKS MY
CHANNELING YOU
IS NOTHING BUT A
VENTRILOQUIST
ACT!

W HAT
AM I,
THEN...
JUST
SOME
SOCK A
CRAZY
MAN TALKS
TO?





OH, DO THEY?





BABY, DO YOU KNOW HOW RARE THAT IS FOR AN EARTH-LING?



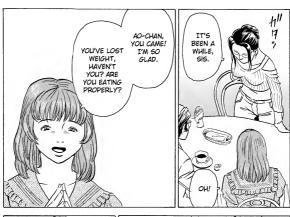
giggle
I'M JUST
KIDDING. I
BELIEVE IN
YOUR POWER,
YATA.







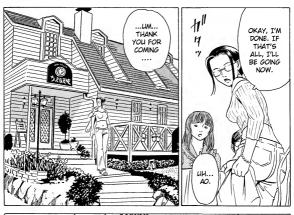














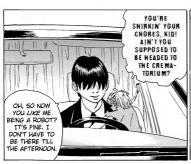












































































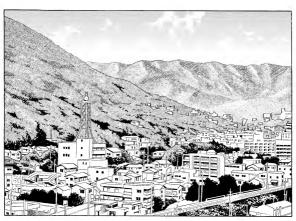




















FUCHIGAMI WAS
EXECUTED EIGHT DAYS
AGO. THE DEATH
CERTIFICATE SHOULD BE
ON FILE ALREADY. SO
WHY WEREN'T THEY THE
LEAST BIT SUSPICIOUS?





YEAH, AND WITHOUT IT, YOU CAN'T GET PERMISSION TO CREMATE OR BURY THE BODY.



YOU'RE
RIGHT! DON'T
THEY HAVE
TO FILE THE
CERTIFICATE
WITHIN A
WEEK?!

WELL,

MAYBE

THEY ...













BUT FOR WHAT,
MAN? IS IT
JUST BECAUSE
YOU'RE WORRIED
ABOUT SASAK!?















HACK INTO A MUNICIPAL NETWORK?

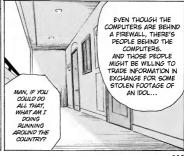




THOSE PEOPLE.

YOUR RESEARCH

IS STILL NECESSARY--







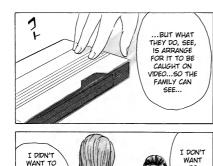


I DIDN'T GET A CHANCE TO

TELL YOU

IN THE







NO...THIS IS



TO

WATCH

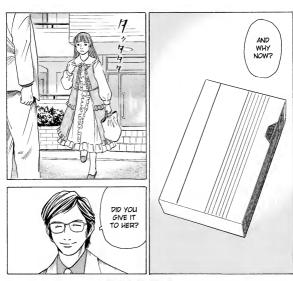
THAT.



EITHER!

BUT IT'S

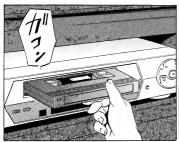
ALL PART OF THE CEREMONY.







4th delivery: tonight i will pour wine all over you-the end









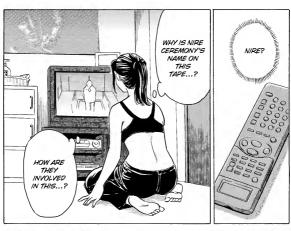
THE EXECUTION OF

SPONSORED BY GRIME VICTIMS RELIEF GENTER

ASSISTANCEEDY Nire=Ceremony

ASSISTANCE BY NIRE CEREMONY















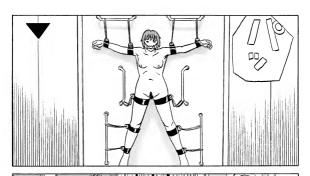




TIME IS 13:24 HOURS. THE DEATH OF IPPEI FUCHIGAMI IS CONFIRMED.

The following footage is of our ultimate service, in which you will be able to clear away the regrets of your loved ones with your own hands. It is called the Fugutaiten. Please observe closely.

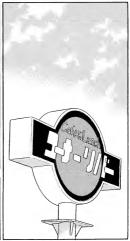


























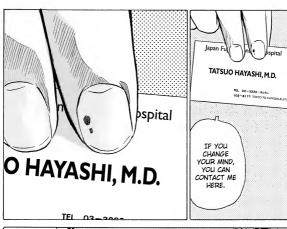




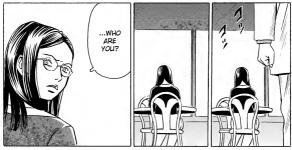
THE FUGUTATEN
IS DESIGNED TO
GIVE CLOSURE TO
THOSE WHO WERE
HELPLESS AGAINST
THE VIOLENCE OF
OTHERS! THE
PEOPLE WHOSE
LOVED ONES WERE
PREYED LIPON,
WHEN THEY COULD
DO NOTHING!

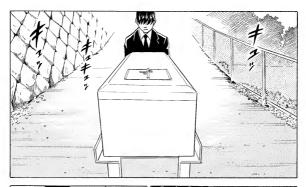
YOU KNOW HOW THE SYSTEM WORKS IN THIS COUNTRY-THE FAMILY OF THE VICTIM IS NEVER TOLD. WHEN THE EXECUTION IS TO BE CARRIED OUT. YOU WAIT FOR TEN, FIFTEM YEARS, TRY TO MOVE ON WITH YOUR LIFE, AND ONE DAY YOU JUST RECEIVE A NOTICE-













CRIME VICTIMS RELIEF CENTER...

















ADVICE ON WHAT? DO YOU EVEN KNOW WHAT I'M TRYING TO DO?



GIRL I'VE FLOW N FROM ONE SIDE OF THIS GALAXY TO THE OTHER SOLET ME GIVE YOU A LITTLE ADVICE.



YOU

BRING

THEM

LIFE.

WANT TO BUT IT CAN'T BE DONE. ONCEA BACK TO PERSON DIES. THEY CAN NEVER COME BACK ALL THE WAY.



THERE'S A DIFFERENCE. ISN'T THERE, BETWEEN ANI MATING THE DEAD AND BRINGING THEM BACK TO LIFE.









HE REALLY DOES KNOW.







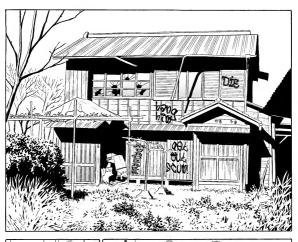
MY FATHER'S A PRISONER ON DEATH ROW...JUST LIKE MR. FUCHIGAMI WAS.







DO YOU KNOW WHAT IT'S LIKE TO BE THE FAMILY OF A MURDERER? KIDS, GROWN-UPS I DIDN'T EVEN KNOW WOULD SPIT IN MY PATH, THROW THINGS, DUMP GARBAGE AND DOG SHIT OUTSIDE OUR HOUSE.







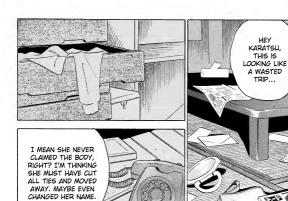






















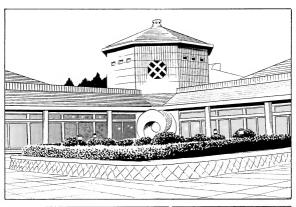


















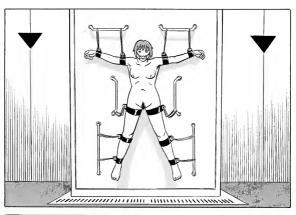




The following footage of our ultimate server in which you will be acted to clear away the regrets of your loved ones with your own hands. It is called the Fugutaiten.

Please observe closely.

















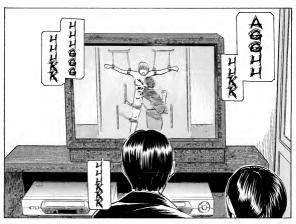














































5th delivery: mona lisa smile---the end













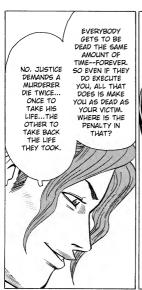




BUT TO THE VICTIMS, IT MEANS THEIR HEARTS ARE MADE AT EASE...AND TO THE CONDEMNED, IT MEANS THEIR BODIES NEED NOT BE CONSIGNED TO POTTER'S FIELD...

















A F-FRIEND? WHO?





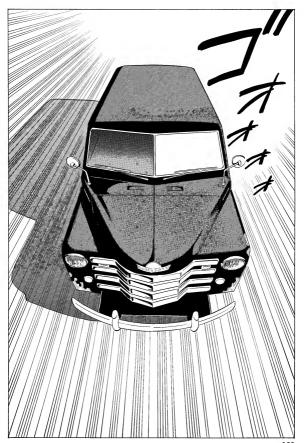






































...DAMN IT, I
WANTED TO
HAVE HER
LOOK UP THE
NAME IN THIS
BUSINESS
CARD.

NO, I GOT A FEW BARS...



MS.
CONNECTION,
HUH?
IMPOSSIBLE.
YOU MUST
NOT BE
GETTING A
SIGNAL.

NOTHING WE CAN DO NOW BUT HEAD BACK TO TOKYO.





















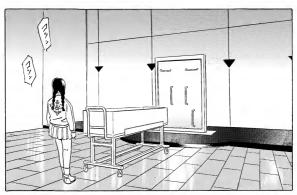












































IF THE LAW
KNEW ABOUT
THIS, THEY'D
CALL IT
DESECRATION
OF A BODY...
BUT I KNOW
ABOUT IT, AND
I SAY IT'S
MURDER.

DO THE WCTIMS
COME TO STAB
THESE PEOPLE?
NO, IT'S THE
VICTIMS' FAMILIES!
AFTER THEYVE
BEEN SENTENCED
TO DEATH! AFTER
THEYVE BEEN
EXECUTED!



BUT THIS ISN'T WHAT WE TALKED ABOUT, WE WERE JUST GOING TO HELP HIM ESCAPE,







... SASAKI'S
INVOLVED IN
THIS. AND
WHAT'S GOING
TO HAPPEN TO
HIM ANYWAY,
LIKE THAT
CAT...











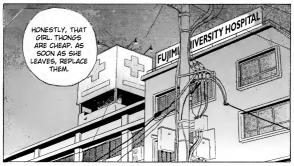


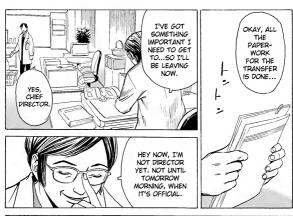




IF SHE
THINKS
THINGS ARE
GOING TO HER
PLAN, SHE'LL
BE LESS
TROUBLE.















HOW

WAS

DAY, TATSUO





























THANK YOU,
MR. NIRE.
MIDORI AND I
ARE GLAD THIS
DAY IS FINALLY
HERE.



WELCOME, HAYASHI... MS. MIDORI.



UM...IS MY SISTER HERE? AO...?









6th delivery: do what you want---the end













hurts







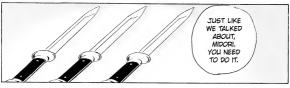




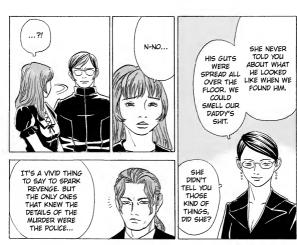












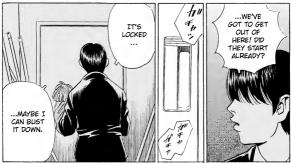


























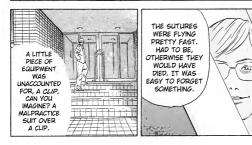




THERE HAD BEEN A STORM, AND NO ONE ELSE WAS THERE WHEN A DOUBLE VEHICULAR ACCIDENT CAME IN. TWO PATIENTS, TPPEI FUCHIGAMI AND TOMONORI SAITO, VERY BAD.



I WAS FRESH OUT OF MED SCHOOL, YOU UNDERSTAND.









BUT HIS WIFE AND YOUNGEST DAUGHTER CAME IN. I SUPPOSE THEY WERE FROZEN BY THE SIGHT...WHO WOULDN'T BE?







IT WAS
FUCHIGAMI
I'D LEFT IT
IN. I IMAGINE
HE'S GOT IT
IN THERE
STILL.



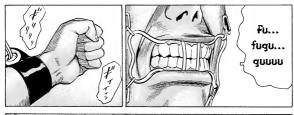
THAT'S WHAT
THIS RITUAL IS
ALL ABOUT, ISN'T
IT? IT SHOULD
ALL BE OVER
NOW! THE DEED
HAS BEEN PAID
FOR, AND THE
CASE IS CLOSED!

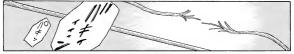




















LET HIM *GO*, MR. FUCHIGAMI! I WANT HIM TO BE TRIED, AS...



























DOES HE STILL HAVE SOME CONSCIENCE LEFT...?











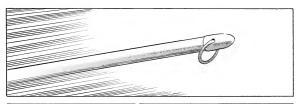














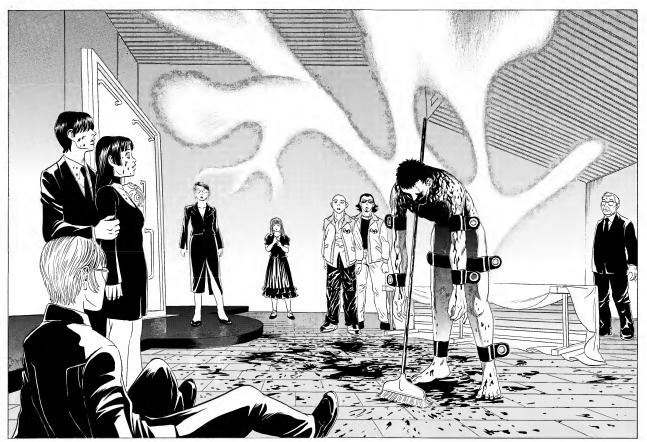












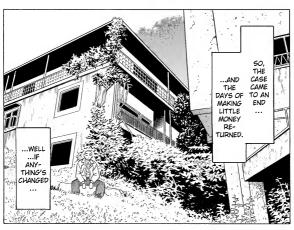


















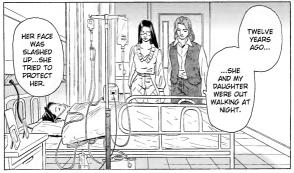


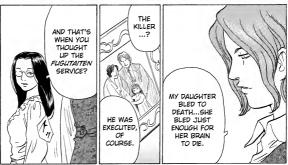
SO...AFTER ALL
THAT, THEY'RE
GOING TO
CONTINUE
WITH THE
FUGUTAITEN...?



















7th delivery: as time goes by—the end continued in *the kurosagi corpse delivery service* vol. 3



AFTERWORD FROM THE AUTHOR

AFTERWORD BY THE AUTHOR

My father died of cancer the January just before I graduated college. The doctors said he had very little time to live, and so my family and I went to the hospital to be there in his last days. But his death lasted longer than they had thought, and so, the strain upon those lying by his side, waiting for it.

I awoke one morning just before daybreak on one of the cots the hospital provides. My mother and sister were asleep upon another, and so I was the first to know that my father had passed during the night. I didn't check him or take his pulse; I just knew. I didn't call the nurse nor wake the rest of my weary family; what would have been the point? Let them sleep a little longer; let me sleep again now, too.

My mother died twenty years after—not too long ago. Due to work and other troubles, I couldn't visit her before; I couldn't even make the funeral. Sometimes these things can't be helped as a writer. But the truth is I hadn't seen her in several years, and my sister's family had become worn out from her care, so what I felt was again relief.

Recently things came full circle from my college days, when I went to visit the grave of my old anthropology professor, Tokuji Chiba, with the classmates I hadn't seen in a generation. It was in the professor's will that his old students be notified only after he had been buried. When we came to the site, we saw he'd even left his name off the headstone—and we all agreed that this was just like him. Then we started wondering what the proper procedure was to burn incense at a grave, and how ironic it was that students of anthropology weren't sure. We said, well, we're the kind of students the professor raised.

It hit me later that both my parents and my mentor had now all passed on. I find myself thinking that in few years, the time may come for the first of our generation to be buried.

The Kurosagi Corpse Delivery Service is a story I created out of my desire to write an orthodox horror story. I thought it was odd how the walking dead had become such a normal sight in movies and video games—how much the idea of a zombie had been taken for granted. I wanted to get back to the fear any real person would feel, should death's work appear to be unfinished.

The office I work for comes up with plans for dozens of manga every year, but only a few ever actually get made. In most cases, it's the problem of not being able to find a manga artist that fits the plans, but fortunately for *Kurosagi*, I was paired up with Housui Yamazaki, and together we were able to express this concept as I had hoped.

With most of the readers being desensitized to corpses and zombies from pop culture, I would like to voice how wonderful it is to be able to work with an artist who can depict a sense of fear as Yamazaki can do by simply making the dead move in the way that he does.

Serialized in Kadowaka Mystery, a companion title to Shonen Ace, this is a series that seems to have a hard time finding a permanent home, but I have an entire story ready to explain why the members have those strange powers, so I hope it can see the light of day in some publication soon. (Editor's note: Kurosagi did return, this time to Shonen Ace magazine itself, in October of 2006).

See you in Volume Three.



the KUROSAGI corpse delivery service

黒鷺死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer HEIDI FAINZA editorial assistant RACHEL MILLER art director LIA RIBACCHI

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

THE KUROSAGI CORPSE DELIVERY SERVICE VOL. 2

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAGI VOL. 2 BY TOSHIFUMI YOSHIDA introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga adaptation of the anime film. It is suggested the reader not constantly consult this glossary as they read through but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language, to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as hanzi, but which the Japanese pronounce as kanji. For example, all the Japanese characters you see on the front cover of The Kurosagi Corpse Delivery Service—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first; although the Japanese did later invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

Note that whereas both kanii and hanzi are methods of writing foreign words in Roman letters, "kanji" gives English speakers a fairly good idea of how the Japanese word is really pronounced-khan-gee-whereas "hanzi" does not-in Mandarin Chinese it sounds something like n-tsuh. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers per se, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of other languages spelled with the Roman alphabet).

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language. Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanii, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns. verbs, many adjectives, the names of places and people—that's what kanii are used for, the fundamental data of the written language. The practical use and processing of that "data"-its grammar and pronunciation-is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese. the first work-around tried was a system called manyogana, where individual kanii were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in Katsuya Terada's The Monkey King (also available from Dark Horse, and also translated by To-

shifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in historyparticularly. Buddhism, It is believed the Northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making the shorthand versions of them now known simply as kana. The improvement in efficiency was dramatic-a kanii, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four

Unlike the original kanji it was based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, hiragana, and block style, katakana. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word ninja illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting

with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 2 below.

Katakana is almost always the kind that gets used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Kurosagi* Vol. 1 you can see one of several examples on page 55, panel 6, when Mutsumi exhales with a "FUU" sound, which in hiragana style is written ふうつ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like フウツ.

To see how to use this glossary, take an example from page 4: "4.1 FX: GA-KON-sound of trap door dropping open," 4.1 means the FX is the one on page 4, in panel 1, GAKON is the sound these kana—ガコン—literally stands for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be more obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear (for example, 4.2.1 and 4.2.2) in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is

the order in which Japanese is also written in most forms of print: books. magazines, and newspapers. However, if you examine those kana examples given above, you'll notice something interesting. They read "Western" styleleft-to-right! In fact, many of the EX in Kurosagi (and manga in general) read left-to-right. On page 23 you can find the direction switching from right-to-left (23.3) to left-to-right (23.4) in two successive panels. This kind of flexibility is also to be found on Japanese web pages. which usually also read left-to-right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many examples of "short sounds" in Kurosagi Vol. 2 is to be found in the example 55.6 given above: FUU. Note the small > mark it has at the end. This is ordinarily reprsents the sound "tsu" (the katakana form, more commonly seen in manga FX, is ツ) but its halfsize use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why the sound is written as FUU and not FUUTSU-vou don't "pronounce" the TSU in such cases

Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, as seen in 23.3's TA TTA TA—running sound—here it's at work between two "TA" β sounds to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 21.1's GOTO. Another is with an extended line, as in 50.3's PIN-POON PINPOON. Still another is by simply repeating a vowel several times, as in 17.4's ZUZUUU. You will note this last example also has an ellipsis at its end; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising: but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called gitaigo in Japanese. Like the onomatopoeic aiseigo (the words used to represent literal soundsi.e., most FX in this glossary are classed as giseigo), they are also used in colloquial speech and writing. A Japanese. for example, might say that something bounced by saying PURIN, or talk about eating by saving MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: "A" as ah, "I" as eee, "U" as ooh, "E" as eh, and "O" as oh

3 People are sometimes surprised to hear that the death penalty still exists in Japan, or that it is carried out by hanging (one might expect something more high-tech. like a laser beam). About two or three people on average are hung every year in Japan-the penalty is given in recent decades only for multiple murders or murder under aggravated circumstances; perhaps the most infamous prisoners on death row in Japan are several members of the cult Aum Shinri Kvo. for their participation in the Japanese nerve-gas terrorist attacks of 1995, and the serial killer Tsutomu Miyazaki, whose arrest in 1989 sparked condemnation of otaku (it was later understood that the media had exaggerated his participation in otaku culture). In Japan, both the defense and the prosecution can appeal a death sentence-that is, the prosecution can argue to a higher court that a person sentenced to life in prison should have their sentence "upgraded" to death!

- 3.5 FX: KOKU—nodding sound
- 4.1 FX: GAKON—sound of trap door dropping open
- 4.2.1 FX: BAN—body convulsing back and forth
- 4.2.2 FX: BATAN—body convulsing
- 4.3 FX: GAKU GAKU—fingers twitching
- **4.4 FX: HEKO BEKO**—sound of chest trying to move/convulsing
- 4.5 FX: GI GI—legs twitching
- 5.1 FX: PURAN—legs hanging limp

- All the chapters in Vol. 2 are titles of songs by Kenii Sawada, known to his fans as "Julie" (it's a little hard to explain). Sawada was the lead singer of The Tigers, one of the most famous of Japan's 1960s GS ("Group Sounds") bands, which, inspired by the Beatles, emphasized guitar and harmonies (Isao Takahata's classic anime film Only Yesterday features a brief glimpse of the scene). Today Sawada is a successful actor, appearing in such films as Takashi Miike (who directed the TV adaptation of Eiji Otsuka's MPD Psycho)'s The Happiness of the Katakuris
- 8.2 FX: DODODODO—sound of the bus engine
- 8.3 FX: ZA ZA—footsteps
- 10.5.1 "Alien hand syndrome" is a genuine neurological disorder where one of a person's hands acts in a way that is apparently not under the person's control, as in the movie Dr. Strangelove. The joke, of course, is that the puppet on Yuji's left hand actually is supposed to be (channeling) an alien.
- 10.5.2 FX: MOZO MOZO GOSO
 GOSO—sound of the puppet
 digging around in Yata's jacket.
- 11.1 FX: PASA—sound of paper being flipped open
- 12.2 FX: GACHA—sound of door opening
- 13.2 FX: GOTOTO—tires coming to a stop
- 13.3 FX: GACHA-door opening
- 13.4 FX: HENAA—sound of the two slumping lifelessly.

- 14.1 FX: DOBOBOBO—pouring hot water
- 14.3 FX: PACHIN—snapping chopsticks apart
- 14.5 FX: BARI BORI KARI—sound of crunching still-hard instant noodles. In other words, Kuro is so hungry he didn't even bother to take the pitcher of boiling water from Numata for his chicken ramen; he just starts crunching them dry. In 15.2 you can see that he's got most of the "brick" between his choosticks.
- 14.7 FX/balloons: KAKO KAKOKO
 KOKO—keyboard sounds
- 16.5 Nire (said "nih-reh"—please see note on vowel pronunciation above) is the Japanese word for an elm tree. As with Kurosagi ("black heron") it has generally been left untranslated in the script.
- 17.2 FX: KAKOKO KOKO KAKOKO
 KAKOKO—keyboard sounds
- 17.4 FX: ZUZUUU—sound of photo printer
- 17.5 FX: PASARI—sound of photo hitting floor
- 18.1 FX/balloon: KATA—putting beer can on table
- 19.1 In case you think the editor learned about the Internet from a CD-ROM he got in the mail, that is what it said in the original; literally, the phrase yuuga meerul written in katakana. The translator, by the way, was the first person the editor ever met who had a Sony VAIO.
- 21.1 FX: GOTO—putting down box

FX: GOTO-putting down 22.6 heavy coffin

23.4

- 23.3 FX: TA TTA TA-running sound FX: ZURI—dragging sound
- 23.5 FX/balloon: BAN—slamming
- door shut 24.1 FX: BATAM-closing car door
- 24.2 FX: BURORO—car starting up
- 24.3 FX: GWOOO—car speeding along. You may have already noticed this in Vol. 1, but naturally they don't drive around with their full company name written on the outside of the van: if you compare it with the front cover, you'll notice it's missing the two critical kanii for "corpse," and
- hence to the public they're just "The Kurosagi Delivery Service." 24.4 FX: WOOO—car speeding along
- 25.2 As you might observe, the sign on the hearse says "Nire Ceremony."
- 25.3 FX: FUBA-sound of the wind as the two cars pass by each other
- 27.2 FX: GWOOO—car sound
- 27.3 FX: YURA YURA—sound of pendulum swinging
- 28.1 **FX: GOTO GATA GOTO** GATA—sound of car hitting bumps in road
- 28.6 FX/balloon: KEEE-sound of brakes
- FX: CHAKA CHAKA CHAKA-28.7 sound of the hazard lights blinking
- 29.1 FX: HYUN HYUN HYUN—sound of pendulum swinging
- 29.3 FX/balloon: BA-sound of the two looking back

35.6 FX: BOBON—exhaust backfire

33.4

51.5

FX: SU-reaching out with his hand

- as the engine starts
- 36 1 FX/balloon: DORURURUNcar engine sound
- 37.2 FX/balloon: KWOOOO—sound of approaching car
- 39.2 FX: GOTO-putting down coffin
- FX/Makino: It's just a corpse 39.4 right? Boring.
- 39.6 FX: PASA-pulling out a page of the paper
- 45.4 FX: KACHA—opening door
- 45.5 FX: BATAN—door slamming
- 50.3 FX: PINPOON PINPOON-doorhell sounds
- 50.5 FX: GACHA—sound of opening door
- 51.1 FX/balloon: KOTO—sound of cup being put on to plate

The peculiarities of how capital

- punishment is administered in Japan make this scenario not as bizarre as it may seem, as indicated by Havashi's remarks on the system in page 130.
- 52.2 FX/balloon: DON GARA GARA DOCHA-sound of many things falling over
- 53.6 FX: POTA POTA POTA—sound of dripping blood
- FX/balloons: POTA POTA-54.1 drip drip
 - FX/balloon: POTA-drip
- 55.1 FX/balloon: DOSARI—sound of cat being tossed down

55.4 FX: HITA-hand touching cat 62.1 FX: KUCHA BARI GUCHAchomping and bone cracking sounds 55.5 FX/balloon: SUUUUII—inhale of air 62.3 FX: SHITA SHITA—quiet cat 55.6 FX: FUU-soft exhale footsteps 56.1 FX: ZAWA ZAWA ZAWA ZAWA 62.4.1 FX: SHITA SHITA—more cat. ZAWA—sound of the leaves moving footsteps in the wind 62.4.2 FX/balloon: PERON-licking 56.2 FX: ZA ZA ZA ZA ZA—leaves mouth sound being blown around by a gust 63.1 FX: BA-sound of cat jumping of wind 63.3 FX: GATSU GATSU—biting 57 1 FX/balloon: KASA-sound of sounds leaves moving under paw 63.6 FX: BAKI DOKA—sound of 57.2 FX/halloons: BIKU BIKUhitting wall with cat sound of mouth twitching 64.1 FX: DOKA GA DOKA GA-re-57.3 FX/balloon: PACHI-sound of peatedly hitting wall with cat eye opening 64.2 FX: DOTA-thud 57.5 FX: SUKU-sound of cat getting up 64.4 FX: MUKO-sound of cat getting up 58.2 FX/balloon: PERO PERO sound of cat licking paw 64 5 FX: NU—sound of spirit leaving cat's body 58.3 FX: GASA-sound of cat moving off 65 1 FX: DO-sound of lifeless cat 59.3 Pronounced "keh-reh-ell-is." hitting ground Bullmark (the logo, appropriately enough, was of a charging bull) 65.2 FX: FU—sound of the spirit made soft vinvl and die-cast fading away tovs based on such series as 66.4 FX: KACHA—opening door

67.1

68.6

- enough, was of a charging bull) made soft vinyl and die-cast toys based on such series as Godzilla and Ultraman between 1969 and 1977. If this really is his/Yata's/its hobby, it's a relatively expensive one; the originals can sell for several hundred dollars each.

 60.2 FX: KO KO—footsteps
- **60.3 FX: GASA**—something moving in the bushes
- 61.2 FX: PURAN PURAN—wiggling sausage
- 61.4 FX: BABA—sound of cat attacking
- 70.3 FX: BATAN—door closing
- 71.2 FX: PIRA—sound of paper being held up

FX: BASA BASA—newspapers

being tossed onto the floor

FX: PAKU PAKU-sound of

puppet's mouth flapping. Notice

Kereellis is now wearing a tie as

well, presumably so as to help Yata not look out of place on the job.

71.3 It is very common for a Japanese

to use as a form of personal ID when dealing with government records (taxes, registrations, etc.) a iitsuin-an ink seal carved with the individual's name. The person makes an impression with it, and registers it on file with a government office, who can then bring it out for comparison when the person brings the seal in on any future occasion. An an acceptable alternative, as Numata alluded to in 69.3, might be a signature (probably in conjunction with a personal identification number). or a thumbprint.

FX: JAN CHAN JA 73.5 JACHACHACHA CHANringtone playing

- 74.3 FX: TSUU TSUU TSUU-dial tone
- 75.1 In the original "joke," Karatsu misheard it as nira, meaning "leek." In the extremely unlikely event you haven't vet seen Orihime from Bleach spin a leek to the tune of the nostalgic Finnish song Eva's Polka, go directly to leekspin.com for the looped experience.
- 76.3 FX/balloon: TOPOPO-pouring tea
- 77.3 FX: HO-sigh of relief
- 78.3 FX: KYUKYU-sound of a squeaky wheel
- 78.4 FX: KYU KYU—more squeaks
- 79.4 FX: GACHA-opening door
- 80.3 FX: PEKORI-bowing sound
- 80.5 FX: GATA—aetting up
- 80.6 FX: KACHA—putting cup down on plate

- 82.1 FX: KON KON-knock knock
- 82.3 FX: KACHI-door opening
- 82.7 FX: KACHA-cup being put down
- 83.6 FX: GA-getting up
- 85.4 FX: ZA-turning to leave
- 85.6.1 FX/black: KACHA-door opening
- 85.6.2 FX/white: BATAN—door slamming
- 86.2 FX: BATAM-closing car door
- 87 4 FX: SU-starting to turn to leave
- 88.1 FX: BUUUN-fluorescent light buzzina
- 88.2 FX: CHIKA CHIKA CHIKA-fluorescent light flickering
- 88.3 FX/balloon: PA-light turning on
- 89.3 FX: KO—footstep

98.1

- 90.3 FX: FUUU-exhale sound
- 90.8 FX: GO-pulling on door
- 93.1 FX: RIRII RIRII RII-sound of crickets
- 93.3 FX: GACHA—door opening
- 93.4 FX: KO KO GO GO-several footsteps
- 944 FX: KO KO-footsteps walking up FX: PAKU PAKU—sound of
- mouth moving 99.1
- FX: PAKU PAKU—flapping mouth sound
- 101.1 FX: GATAN—pulling chair out
- 101.3 FX: SU—sliding envelope forward
- 101.6 Sasaki is commenting on the casual nature of how Hayashi is calling her name without any honorifics such as -san. -chan. or -kun.

- 102.3 In other words, no longer the addresses of their respective original families. The translator notes that in Japan, one's official record (the "family register") almost always uses the address of the residence your family lived in when you were born. His is still the same, even though the actual house was torn down long ago and four new houses were erected on the property. Only on rare occasions is the registered address ever changed.
- 102.5 FX: SHA SHA—sound of the pen on paper
- 103.1 FX: GATA—getting up
- 104.1 FX/balloon: KOOOO—car engine sounds
- 104.4 FX: KEEE-sound of brakes
- 105.1 The ubiquitous roadside or sidewalk vending machines, where you can buy hot or cold food and drinks (as well as alcohol and cigarattes) any time of day or night, are one of the great charms of Japan. As with the remark about gun violence in Vol. 1's "Disjecta Membra," the disturbing scenes portrayed in this volume should perhaps be balanced against the simple remark that such outdoor vending machines can exist in Japan without being vandalized into oblivion; Japan has a much lower crime rate than the U.S.
- 105.3 FX/balloon: PI—pressing button
 FX/balloon: GARA GOSHON—
 sound of bottle dropping
- 105.4 FX: SU—taking bottle out
- 106.1 FX: PI—pressing bottle against cheek

- 106.3 FX: GOKYU-gulp
- **106.7 FX: BASA**—sound of map dropping
- 106.8 FX: GON—head slumping onto window
- 107.2 FX/balloon: DOTA—puppet falling onto armrest
- 107.4 FX/balloon: SHA—moving curtain aside. Note the hinged doors on the coffin so that the face of the dead can be viewed.
- **107.5 FX: GOTO**—sound of crowbar being put down on coffin
- 108.2 FX/balloons: DON DON DADAN
 DON—banging on door
- 108.3.1 FX/balloons: DON DON—banging
- 108.3.2 FX/balloon: BAN—banging
- 109.1 FX: GACHA—opening door
 109.4.1 FX/balloon: GABU—biting sound
- 109.4.2 FX/balloon: BAKI—sound of

breaking bones

- 110.7 FX/balloon: BURORORO—car engine sound
- 112.1 FX: BASA—sound of newspaper being tossed onto table
- 112.5 FX: BOSO—mumbling sound effect
- 113.3 FX/balloon: BATAN—door slam
- 116.1 FX: GACHA—opening car door
- 116.2 FX: BAN—car door being shut
- 116.3 FX/balloon: KUI—pointing at driver seat
- **116.4 FX/balloon: BAN**—car door shutting

- 116.6 FX: KYUTOTOTO—engine turning over
- 116.7 FX/balloon: BURORORON engine starting
- 117.1 FX/balloon: PIPAPII PIPAPIPA
 PIIPAPAAPII—ringtone
- 117.2 FX/balloon: PI—answering cell phone
- 118.6 FX: KO KO—footsteps
- 119.1 FX: PINPOON PINPOON—
 doorbell
- 119.3 FX/balloon: GACHA—door opening
- 119.5 FX/balloon: KACHI BO—sound of turning on a gas stove and the fire igniting
- 120.5 FX: KACHA—putting down coffee cups
- 121.2 FX: KOTO—putting video down
- 121.4 FX: TATA—running off
- 121.5 FX: BATAN—door closing
- 122.2 FX: TATATATA—running sound
- 123.1 FX: SU—sound of tape being taken out of sleeve
- 123.2 FX: GAKON—putting tape in
- 123.4 FX: WHEEEN—VCR starting up
- **125.3 FX: GAKON**—sound of the trap door opening
- **126.5 FX: SU**—picking up remote to stop tape
- 126.7 Fugutaiten means having to take revenge against another even if it means one's own death. The kanji literally mean that one person cannot live under the same

- heavens if the other is to stay alive.

 127.1 FX: PA—sound of the screen changing
- 130.6 FX: GATA—aettina up
- 131.4 FX: KO KO—footsteps
- 132.1 FX: KYU KYUKYU—sound of squeaky wheels
- 132.4 FX: JYARI—sound of footsteps in gravel
- 133.4 FX: PAKU PAKU—mouth flapping
- 137.3 FX: PINPOON PINPOON—doorbell
- 137.4 FX: GARA—sliding door opening
- 138.5 FX: GAPA—rice cooker being opened
- 139.2 FX/balloon: KU-putting ring on
- 139.3 FX: CHARA—letting pendulum drop
- 139.4 FX: SUUU—reaching out with his arm
- 139.5 FX: HYUN HYUN HYUN pendulum beginning to swing
- 140.2 FX: GI—grabbing handle
- 140.3 FX: GIIIII—door being opened
- 142.4 FX: GACHA—opening door
- 143.4 FX/balloon: GASHA—loading videotape
- 143.5 FX/balloon: ZAAA—static
- 143.6 FX/balloon: PA-screen turning on
- 145.2 FX: FUU FUU—heavy breathing
- 145.3 FX/box: DOSU BYU—stabbing then spurting sound

- 145.5 FX/box: GACHA GACHA rattling against restraints
- 146.2 FX/box: ZAKU-stab
- 146.4 FX/box: DOKA—thud
- 146.7.1 FX/box: KOTSU KOTSU footsteps
- 146.7.2 FX/box: KOTSU—footstep
- 147.1 FX/box: DOSU GUCHU—stab then wet stabbing sound
- 147.2 In the original, Yata refers to the myth of the *Hangon* ritual, meaning "half a spirit," supposedly able to reanimate the dead.
- 148.1 FX/balloon: GATA—getting up angrily
- 148.4 FX: GA-grasping shoulder
- 152.2 FX/balloons: PI PO PA—dialing cell phone
- 153.1 FX/balloon: PIII—hanging up cell
- 153.2 FX: PATAN—closing flip phone
- 153.4 FX: KUSHA—crushing business card
- 153.5 FX/balloon: KORO—sound of balled up card rolling
- 154.2 FX/balloon: PA—lights coming on
- 154.3 FX/balloon: ZAAAA—static on TV
- 155.3 The term as used in Western culture comes from Matthew 27.7, alluding to the practice of soils full of clay (and thus useful to potters) being also used for graveyards—although the Japanese term was choshinda, meaning "forsaken ground."
- 156.1 FX/balloon: KU—lifting up chin
- 157.6 FX/balloon: BATAN—door closing

- 158.1 FX: GWOOOO—car sound
- 159.1 FX: GATA GOTO GOTON

 GATAN—sound of the rattling inside the car
- 159.2 FX: GOGO AGO GOGO vibrations inside car
- 159.3 FX: GOGOGOGOGO—vibrations
- 161.1 FX: SU—touching sound
- 162.1 FX: GOGO GOGO GOGO—car sound
- 164.2 FX: GACHA—door opening sound
- 165.5.1 FX: GATAN—getting up
- 165.5.2 FX/balloon: DOSA—putting laptop into bag
- 165.7 FX: BATAAN—door slamming
- 167.1 FX/balloon: KASHAN—putting in key
- 167.3 In the West, a corpse might be laid out in formal dress, but the equivalent Japanese practice is to clothe them in a white kimono.
- 167.7 FX/balloon: BATAN—door closing
- 168.1.1 FX/balloon: KOTSU—footstep
- 168.1.2 FX/balloon: KOTSU—footstep
- 169.1 FX: SUU-inhale
- 169.2 FX: FUUU-exhale
- 169.3.1 FX/balloon: PIKU—eye twitch
- 169.3.2 FX/balloons: PIKU PIKU more twitching
- 169.4 FX/balloon: PACHI—eyes snapping open
- 170.2 FX: PAKU PAKU—mouth flapping
- 170.4 FX: KACHA—opening door

- 170.5 FX/balloon: KACHA—
 opening door
- 171.5 FX/balloon: BASA—sound of raincoat falling
- 172.4 FX/balloons: TOKU TOKU chloroform being poured onto handkerchief
- 172.5 FX: BA—hand jerking up
- 172.6 FX: SA—hand going over mouth and nose
- 173.2 FX/balloon: YORO—stagger
- 173.3 FX: DOTA—sound of Yata falling
- 174.3 FX/balloon: PACHIN—snapping open knife
- 174.4 FX: GIRI GIRI—putting cuts into wire
- 174.6 FX: CHIKA—small LED lighting up
- 176.1 FX: TON TON—straightening papers
- 176.6 FX/balloon: GAA—sound of automatic doors sliding open
- 177.4 FX/balloon: BAMUN—car door closing
- 177.5 FX/balloon: VWOON—engine revving
- 178.4.1 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAAPI—ringtone
- 178.4.2 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAA—ringtone
- 178.5.1 FX/balloon: KYUKO—sound of shower being turned off
- 178.5.2 FX/balloon: PIIPAPI HOPAP-IPAA PIIPAAPI—ringtone
- 178.6 FX/balloon: PI—answering phone
- 179.2 FX: SU-picking up glasses

- 179.6 FX: PASA—sound of towel falling
- 181.1 FX/balloon: KIII—brake sound
- 181.2 FX/balloons: KACHA BAN—
 door opening and closing
- 181.5 FX/balloon: KUI—gesturing with head
- 187.7 FX/balloons: KO KO KO sound of footsteps
- 183.2 FX/balloon: PECHI PECHI light slapping on face
- 184.4 FX: KA KA—footsteps
- 184.7 FX: GAKON GEEE—doors being unlatched and creaking open
- 187.6.1 FX/balloon: GACHA—rattling doorknob
- 187.6.2 FX/balloon: GACHA GACHA more rattling
- 189.4 FX: KATSU KATSU—walking toward Fuchigami
- 190.5 FX: PITAN PITAN—slapping knife blade against palm
 192.2 FX/balloon: KII—door creaking
- open

 192.5 FX: DO—putting body down
- 193.1 FX: JIIII—sound of zipper being pulled down
- 194.2.1 FX/balloon: GIIII—sound of straining wire
- 194.2.2 FX/balloon: GIRIRIRI—more straining
- 194.3.1 FX/balloon: BAKIIIN—wire breaking
- 194.3.2 FX/small: PAKI—twang of wire
- 195.3 FX: ZUPAA—sound of slicing flesh
- 196.2 FX: GA—sound of neck being grasped

- 197.5 FX: BURAN—sound of Hayashi's legs hanging off the ground
- 197.6 FX: GATATAN—sound of everyone falling as Hayashi's body is thrown
- 198.7 FX: DADA—running sound
- 198.8 FX: GA—grabbing sound

broom handle

- 199.1 FX: GACHA—door being opened
- 199.5 FX: PAKU—biting down on
- 199.6 FX: KAN—sound of the broomstick hitting floor
- 200.1 FX: GAAAAAA GAAAAAH—
 screaming
- 200.5 FX: KA—kicking knife
- 200.6 FX/balloon: KARA KARARA sound of knife spinning on floor
- 201.4 FX: ZURU—hand slipping
 201.6 FX/balloon: GUI—pushing
 Mutsumi forward
- 202.2 FX: DO—sound of broomstick hitting back of throat

- 202.3 FX: MEKI—sound of the neck/ spine starting to break
- 203.5 FX/balloon: DON—tip of broom hitting floor
- 206.4 FX: SU—reaching for knife
- 206.5 FX/balloon: GU—stepping on hand
- 207.6 FX: GAKUN—slumping in defeat
 208.3 FX: ZA ZA—walking thought field sound
- 210.2.1 FX/balloon: PI—beep 210.2.2 FX/balloon: PI—beep
- 210.2.3 FX/balloon: PI—beep
- 210.6 FX/balloon: SU-moving away
- 211.1 FX: KATA—picking up vase
- 211.2 FX: ZAA—sound of running water
- 211.4 FX: KYU—closing tap
 211.6 FX: BATAN—door closing

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